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SOCRATIC BAGATELLE

By NORMAN W. JOHNSON
University of Minnesota

"There is an ancient quarrel between philosophy and poetry."—Plato.

Socrates, Professor, and a Student (in dialogue)

Professor. Well met, O Socrates! You have come just in time; and if you are going up the hill, let us walk together. The way is not steep and is suited to our talking together as we walk along. By the by, I have in hand here a novice who—

Socrates. Oh, a novice holder. I have no breath for politics at the moment, Gerōn.

Professor. Gerald, Socrates—not Gerōn. My novice longs to hear great Socrates discourse of love.

Socrates. Gerōn, Ger-old—it comes to the same thing. How reduplicative your modern names are! And how steep this hill is!—A discourse on love, boy? Well . . . no. At the moment, no. I feel Xantippathetic toward the subject, increasingly so of late. But see my remarks, *passim*, in the *Phaedrus* and in the *Symposium*.

Student. Well, then, let us talk of poets and poetry, Socrates, if that interests you. I realize it is quite generally known, O Socrates, that you are "ignorant of everything, and [don't] know a thing," and that "any wisdom [you] might have would be poor," and that you are always "left without a thing to add," and that you "know nothing," and that—

Socrates. Gerōn, he's stealing my lines.

Professor. Don't be at all concerned, Socrates. A graduate student, he is a practiced lifter and hooks your words with quotation marks.

Socrates. Alas, he does not know right from left. Yet you know how it is with me, Gerōn; and I am afraid that what he says, even if it is really I whispering up from the footnotes, is the sad truth. Whenever I hear of a man reckoned wise, and comfortable in his wisdom, then I awake and start up, find my true tongue—and learn that men know nothing; and yet, whenever flattery of Socrates' wisdom bobbles its way into the talk, I am unable to think of a thing worth saying—except that I know that I know nothing—and I am at a loss, and feel quite devoid of knowledge and am desolate.—Perhaps

you can help me in my questing for wisdom, young sir.

Student. Indeed, Socrates—

Socrates [Aside]. It begins to work. [Resumes.] The fact is, I have many times envied the acuteness of young university minds—young in years, perhaps; but already ancient in wisdom of the past. How intimate your knowledge is of the best thought of the best minds of the best ages! How wise, moreover, you are in your own right! How deeply I envy you, and how often! How—

Professor. Socrates, this assignment is only five pages.

Student. Indeed, Socrates, I have something to say that will, I think, redress the balance; and hereafter we shall be equally wise.

Socrates. O Zeus!

Student. The *Ion* enters my soul. Socrates, in that dialogue you do not deny the reality of poetic inspiration, and yet you start up a question of its validity as the source of poetry. And you say, further, that since the gods deprive poets of their reason, their inspiration has no alliance with skill and knowledge.

Socrates. I cannot contradict you there, young sir, and yet I am sure I have talked better than that elsewhere, and have many better ideas on poetry. See my remarks in the *Phaedrus*, where true poetic madness is allied with reason, after all.

Student. And yet even there you condemn poets, unless they be lifted by winged love and philosophy to see true beauty and true form, and thus receive a true inspiration?

Socrates. You are a very sound young fellow, and of course perfectly right.

Student. It is indeed a beautiful thought, and it is you philosophers who are right and perfectly wise, O Socrates. I myself do nothing but seek out and speak the truth, as a layman ought. But to continue. You say in the *Ion* that there is a general art of poetry?

Socrates. Indeed I do. It is a profound delight to me to listen to you.

Student. To yourself, O Socrates.—And, further, that there are various arts? And each separate art has been assigned by the Deity the power of knowing a particular occupation? And that it is thus with all arts: what we know by one of them we do not know by another? And hence that one art means the knowledge of one kind of thing, and another art the

knowledge of another, and so they are differentiated and given their respective names?

Socrates. Yes. Yes. Yes. Yes.

Student. And that necessarily the same art makes us know the same, and another art not the same, but, if it really is another, it must make us know something else?

Socrates. Yes, indeed.

Student. And if one does not possess a given art, one will not be capable of rightly knowing what belongs to it in word or action?

Socrates. That is true.

Student. And in the *Phaedrus*, O Socrates, do you recall that you employed the figure of sprouting wings, to cite one instance within the myth, and the figure of the Charioteer and his two horses, to cite the myth itself?

Socrates. I do.

Student. But whose is the art of wings and of horses?

Socrates. Of the first, a feather merchant, surely.

Student. Rather, a bird.

Socrates. Better yet, the fledgling.

Student. And the horse, of the latter?

Socrates. The horse, surely.

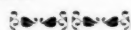
Student. Then we are at one and yet at odds. For the art of the philosopher, as well as of the poet, must include all the other arts? And yet the arts of the poet and of the philosopher, on the one hand, and of the fledgling and of the horse, on the other, are different? For what we know by one art, we do not know by another? Then tell me, O Socrates, would you rule out figures, and imagery in general, and all myths, in philosophical discourse? Or will you admit them, if you do not want to see such discourse bereft of poetic imagination, which is the ally of reason—and if you will let them enter, will you admit, if you do not know the various arts we have just mentioned (and many others like them) in knowing your own art—will you admit, O Socrates, that you are likewise inspired by the god, and do not utter your words through art but by heavenly power, and that when it is all said, you are no different from the poet in that respect, nor actually even from *Ion*?

Socrates. It would seem so. Tell me, where did you find this dialogue? How did it get into the Platonic canon?

Student. It is attributed to Plato,

though scholars are divided in the matter.

Socrates. Well, it would strike me as the work of another hand. But that was Plato's Academy for you. Some new project afoot all the time; and it seems to me on this occasion, at any rate, that there were too many *lous* in the fire.



HOW LITERATURE CAN BE TAUGHT

By FRANCES AND NEIL CROWLEY
The University of Wyoming

THE FASCINATING question as to how literature can be taught through the writing of Vergil and Cicero, posed by Professor John B. Titchener in a former issue of *THE CLASSICAL OUTLOOK* (XXVI, 66-7), presents a vital challenge to anyone interested in the classics. Perhaps it should be asked how literature can be truly taught without a previous perusal of the great Greek and Latin masters. The task of answering a classicist is fairly simple, but what about the nonclassicist? He will ask what about Latin and Greek, and why bother to read authors in their original languages when it is so easy to obtain them in translation. The answer is that mastery of a language like Latin implies the use of logic. It requires clear, economical thinking encompassed within the limitations of a style wherein every concept is correlated to another with due regard to the relationship of each component part to the whole. Therefore, the language by itself can be considered as a mental discipline, endowing him who masters it with a keen sense of conceptual harmony, the equal of which can be found in music. As the musician forms composite symphonies by juxtaposition of notes, so the Roman builds his sentence structure according to the varying degrees of importance of the word within the framework of the sentence.

So much for the language as a masterwork of structure. The greatness of a language, however, has never been gauged by its own merits alone. Language acquires importance as a channel of ideas. When these ideas become the symbol of a nation and influence the *mores* of a civilization, they become known as literary currents; and the media whereby they are expressed, whether epics, lyrics, oratory, or folklore, become the great works of literature of the culture they represent. Comparisons as to the greater or lesser value of various literary forms is, therefore, not a matter

of essence but of taste, and "de gustibus non est disputandum."

How did Vergil contribute to literature? It would take a four-volume book to answer this question alone. Suffice it to say that except for Homer we find in Vergil perhaps the most

DE NATIVITATE DOMINI

A fourteenth century hymn, by
an unknown poet

Puer natus in Bethlehem,
Unde gaudet Ierusalem.

Hic iacet in praesepio,
Qui regnat sine termino.

Cognovit bos et asinus
Quod puer erat Dominus.

Reges de Saba veniunt,
Aurum, thus, myrrham offerunt.

Intrantes domum invicem
Novum salutant Principem.

Sine serpentis vulnere
De nostro venit sanguine;

In carne nobis similis,
Peccato sed dissimilis;

Ut redderet nos homines
Deo et sibi similes.

In hoc natali gaudio
Benedicamus Domino.

Laudetur sancta Trinitas;
Deo dicamus gratias.

accomplished epic writer of all time. In spite of our heroic and colorful past have we in America ever equalled the *Aeneid*? Is there any work like it in modern literature? If there is, it has been modelled upon it; and if there isn't, couldn't the reason be that our education offers only very few young people the opportunity to compare the ancient with the new?

Why is the *Aeneid* literature? Because it represents the Roman's dream of his own origins and destiny, and because any work representing the ideal of a people is literature. Being versatile, Vergil not only expressed the wanderer's dream of warring in faraway countries and conquering hearts and lands with always one thought in mind—the founding of a new city and a new state; indeed, in his dreamier moments he idealized the farmer among his bees, far from the clamor of war. This peace can

be found in the *Georgics* and *Eclogues*, perennial friends of the peacefully happy. Also, in the *Eclogues* there is, as in the works of every true poet, a forecast of a new order of things and a reference even to the Creator thereof.

The believer in the theory that the greatness of literary works can be discerned in their influence upon other civilizations will note the great Mantuan leading the immortal Dante in his trip through the realm of the dead. In his first book, Dante claims that Vergil is his master and author, and the only one to inspire the style which honored him. The countless dreams of country life which derived from the *Eclogues* have blessed many literatures—Italian, French, English, German, Celtic—with visions of imaginary Arcadias to be found in poetic and artistic productions through centuries of European development. Whether the medium be poetry or prose, the effects are the same whenever similar aims are attained.

Even today Cicero possesses all the verve of those fiery days when his words alone were sufficient to chase a scared Catiline back to his mountains, when the poet Archias was defended, and when a man's exile or stay in Rome could be swayed by the oratory of one great speaker. Did Cicero realize he was writing the literature of his time? The form of his letters indicates that he might have hoped so. Nonetheless, what matters is that Cicero has given us evidence as to the tremendous progress of Roman jurisprudence, that he has served as example and teacher to many lawyers and orators even to this day. The word *cicerone* has remained to characterize a well-spoken guide. Why should the Italian language have preserved his name as a symbol of oratory unless the influence of Cicero be so alive that even today it is found among even the humble people of his land? Infinite are the quotations referring back to Cicero, and many a young lawyer has sought reputation by imitating his technique.

Will it be said that a legal oration is not literary? Any presentation of a man's defense outliving its day and interesting people years later, any presentation of the life of a city vivid enough to bring its pulsating rhythm before you, is literature. And we have not mentioned Cicero's style, using every possible device offered both by language and by the dramatic situation. His style is to be admired not only in his oratory, but also in his letters. Could it be claimed that those epistles, depicting the more in-

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LETTERS FROM OUR READERS

CHRISTMAS PROGRAMS

Professor Herbert N. Couch, of Brown University, writes:

"We have an annual Christmas Carol Service, which is offered to the general public by our Department of Classics, with the cooperation of other divisions of the University, including the Chapel Choir. The Service is conducted entirely in Latin and Greek, and even the program is printed in Latin. The Service includes anthems, solos, and readings from the Scriptures and from Vergil. The audience is invited to participate in the singing. The Service is broadcast over the radio. The program is always well received, and we pass the idea along to other colleges which may be interested in some new form of community activity."

A teacher in the Hockaday School for Girls, Dallas, Texas, writes:

"The three foreign-language departments of our school put on a joint Christmas program. First on the program was the French department. A quartette sang Christmas carols in French, and one girl sang a solo in French. The Spanish department's share of the program began with the very impressive 'procesion de pasada.' After the girls had set up little statues of Joseph, Mary, and the Christ Child, the whole group sang two Spanish carols. For the Latin department, a student read the Christmas story in Latin; this was followed by Latin carols. Then each department sang 'Silent Night' in its own language, and the whole student body sang one stanza of it in English. A quartette closed the program by singing the Lord's Prayer in Spanish."

Miss Essie Hill, of Little Rock, Ark., national chairman of the League Committee on Latin Clubs, writes:

"The Latin Club of the Philippi (West Va.) High School presented a Christmas program at the Methodist Church. It consisted of the Christmas story from Luke, read in Latin; the Lord's Prayer in Latin; Christmas carols in Latin, German, and English; and reports on 'Christmas in Our Schools around the World.'"

OTHER CLUB ACTIVITIES

Miss Hill also reports that many Latin clubs have had Holy Year programs in Latin during the year.

Miss Ilanon Moon, of the Conroe (Texas) High School, writes:

"One Sunday morning last year our

MATERIALS

A committee of the Connecticut Classical Association, under the joint chairmanship of Miss Grace A. Crawford, Bulkeley High School, Hartford, and Allan S. Hoey, The Hotchkiss School, Lakeville, has prepared an attractive 16-page booklet entitled "Why Study Latin? Connecticut Leaders Reply." The statements included are from persons in public life (the Governor and a former Governor, the two U. S. Senators from Connecticut, and Clare Boothe Luce), law, the church, education, medicine, nursing, engineering, journalism, business, and industry. A few copies of the booklet are available, at 10¢ each. Address Miss Crawford.

Dux Femina Facti, the Latin club of the Hockaday School for Girls, Dallas 6, Texas, publishes each year a beautiful booklet of original poems on classical themes, written by its members. The 1950 volume is entitled *Footbills of Olympus*; the 1949 volume, *For the Muses*. Each is paperbound, is tied with silk cord, and is illustrated with delicate pen-and-ink sketches by members of the club. A few remaining copies are available, at \$1 each; they would make attractive prizes or gifts. Address Miss Marguerite B. Grow, at the school.

Morris Rosenblum, 959 Carroll St., Brooklyn 25, N. Y., has a collection of 2" x 2" Kodachrome slides showing unusual views of places of classical interest in France, Switzerland, Italy, and even Central America and the United States. Address Mr. Rosenblum for lists and prices.

timate habits of statesmen in their private lives, are not by their structure and content among the great monuments of literature?

Then there is Caesar, the mile-deavouring, conquering soldier. "Gallia est omnis divisa in partes tres." His are commentaries on a war, told in the clipped soldier-language which to this day characterizes the leader; and principles of military tactics have through the years been evolved from the pages of the *De Bello Gallico*. Historians have based many of their conclusions on Caesar's account. Shakespeare's *Julius Caesar* was inspired by the personality of that great leader, as revealed in his writings and those of other Romans and Greeks.

Men like these not only have influenced literature in the past; they are more than alive today. Were more young people in America aware of what tremendous culture lies behind them, we should have better citizens and leaders; for it is not science so much as harmonious thought which we admire in those whose civilizations we study. If you are to call literature the full experience of the main currents of human expression, then you must necessarily include the names which made Rome great. If you are to omit them, saying that they are derived from a distant past, then you are denying those of your generation the knowledge of the greatness, beauty, and harmony upon which they are called to improve. If you fail to show them their heritage, how can they improve upon it? To deny that Cicero, Vergil, and Caesar wrote literature that can come to life today only affirms that our own civilization has not much to offer, when works which survived the Dark Ages can no longer speak to our youth.

Latin classes attended the Presbyterian Church, where the minister preached a special sermon for them. After church, the students went on a picnic.

"On another occasion, the Presbyterian minister addressed our Latin Club. He reviewed Vergil's *Aeneid* in the manner of an ancient Roman 'public reading.'"

Mrs. Pauline E. Burton, of the Libbey High School, Toledo, Ohio, national chairman of the League Committee on Public Relations, writes:

"I have had one of my Latin IV students write a 'form' letter, from the point of view of a successful Latin student. This letter was mimeographed. I asked all my Latin students to submit the names and addresses of eighth-graders who they think ought to take Latin when they enter high school. I bought a large number of legal-sized envelopes, and a large number of Professor Clyde Murley's Latin Week bulletins. A student committee assigned names of eighth-graders to our club members; there was an average of two names for each. Each of our students then addressed and mailed copies of the form letter and of the bulletin to the eighth-graders assigned him. To intrigue the recipients, I had the mimeographed letter headed 'Toleti,' with the date in Latin."

Miss Elizabeth L. Shields, of Central High School, Washington, D. C., writes:

"We have a Latin Club of some 25 members. We meet every two weeks, from 8:15 to 9:00 A. M. At Christmas time, we make Latin cards, which we send to the Latin classes in all the other city high schools."

Miss Estella Kyne, of the Wenatchee (Wash.) High School, national chairman of the Committee on the Junior Classical League, writes:

"At our meetings we sometimes use a 'Stop the Record' program resembling the 'Stop the Music' program on the radio. Members do not give the title of the piece of music when the record is stopped, but instead they are to give an incident of mythology suggested by the music. For instance, 'Swing Low, Sweet Chariot' might suggest Phaeton's chariot ride; 'Roll out the Barrel' might remind us of Eurystheus trying to hide in a large jar upon Hercules' return; 'At Dawning' would suggest some story connected with Aurora, etc."

"A FLYER IN LATIN"

Professor Mignonette Spilman, of the University of Utah, writes:

"One of our Latin majors of some years ago is in charge of all air traf-

fic through San Francisco. That control tower is, as I understand it, second in importance in the United States. I hear that she is almost uncanny in her ability to unravel traffic snarls. Of course I think that her training in unraveling Latin sentences has had something to do with this! She carried off nearly all possible honors when on the campus, won a fellowship for Stanford, and did work for a master's degree in Latin there, taught a bit—but flying became her chief interest. I heard recently of an experience that she had during World War II, with a flyer who had been a teacher of Latin, and who called the tower in Latin."



A NEW SERVICE

The American Classical League Service Bureau is offering, experimentally, for the calendar year 1951 a Placement Service for teachers of Latin and Greek.

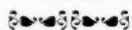
The plan is a very simple one, and very inexpensive. Any teacher desiring this service may write to the Service Bureau requesting an information blank. This blank the applicant will return to the Bureau together with a registration fee of \$1.00. The blanks will be kept on file in the order received, and any prospective employer will, on inquiry, be given an up-to-date list of all applicants together with pertinent information about each applicant.

This placement service is open only to members of the American Classical League, but any non-member may become a member by paying the annual membership dues of \$1.00, which amount includes a year's subscription to *THE CLASSICAL OUTLOOK*.

This registration will be good only to the end of the calendar year 1951. If the plan proves a success, new registrations for the following year will be received.

It is obvious that the proposed placement service can succeed only if members of the League cooperate by giving the plan the widest possible publicity among prospective employers in the schools and colleges of the country, and this cooperation is earnestly solicited.

—W. L. Carr, Director



GIVE THE OUTLOOK

If you have a friend who is a teacher or a lover of the classics, why not give him a subscription to *THE CLASSICAL OUTLOOK* for Christmas? Can you think of any gift that would be a better bargain at one dollar?

Send in your order at once, and we shall notify the recipient before Christmas, on a Latin Christmas card. Address the American Classical League, Miami University, Oxford, Ohio.



LATIN WITHOUT A DICTIONARY

BY WALDO E. SWEET

The William Penn Charter School, Philadelphia, Pa.

THE APPENDIX of a Latin book is as a whole divided into three parts, of which the first is called forms, the second, syntax, and the third, vocabulary. All these differ among themselves in language, laws, and the frequency with which they are referred to by the students. Most important of these is the vocabulary, to which the students most often go and learn those things which tend to weaken the mind. The vocabulary surpasses the rest of the book in virtue, since it contends with the students in almost daily battle, either when it keeps them from its territory or when it invades their minds to implant false ideas and misconceptions.

Vocabulary! Wouldn't our lives be simple if it weren't for vocabulary?

A word is but a symbol of a concept, and since our words are limited and our concepts numerous, it follows that most words do duty for many concepts. The learner, in his naiveté, believes that for every Latin symbol there is a corresponding English symbol. But every student of a foreign language must sooner or later come to grips with the grisly fact that the English symbol and the foreign symbol do not stand for the same group of concepts. He discovers, for example, that *ago* does not always mean *drive*, and that there are many concepts in *drive* that are not found in *ago*. This difficulty is one that the teacher must attack as soon as possible, although of course at the start equation of symbols seems necessary. Unfortunately, vocabulary drill and word-list study fail to solve the problem, since they consciously teach the student to substitute one symbol for another without regard for concept.

But a more serious difficulty for our pupils than the meaning of Latin words is their function. In the modern languages which our children usually study, function, broadly speaking, is shown as it is in English, by word order and helping words. Function in Latin, on the other hand, is indicated primarily by morphemic

changes in the individual word. Consequently the reader of Latin must simultaneously gain two concepts from most Latin words, meaning and function.

In the sentences "The mountain was high" and "Labienus occupied the mountain," the function of *mountain* is shown by its position in the sentence: if it comes before the verb it is subject; if it follows, it is object. Now, *mons*, *montis* and *mountain* express pretty much the same concept of meaning, in both literal and figurative uses. But note the difficulty that confronts the beginner if he tackles a sentence that begins with *montem*. The student who thinks to himself "The mountain," as he has been taught on flash cards and vocabulary drill, has thereby indicated the English function of *mountain* in accordance with the pattern he learned in infancy; coming first in the sentence, it must be construed as subject. In the sentence "Montem occupavit Labienus" his thoughts continue something like this: "*Occupavit=occupy*, *Labienus=Labienus*." But "The mountain occupied Labienus" is meaningless and is discarded in favor of "The mountain was occupied by Labienus." He may thus accurately comprehend the meaning of this simple sentence without understanding the function of a single word. But in such a sentence as "*Romanos superaverunt barbari*," the chances are excellent that he would back the wrong horse.

It is no easy matter for children who speak a language almost devoid of inflection to grasp this functional significance of morphemic change. Ordinary type of drill on forms, syntax, and written composition does not seem to accomplish it. A boy may parrot *silva*, *silvae*, *silvae*, *silvam*, *silvā* to perfection, yet to him *silvam* is just the fourth form down on the left hand side. The *silvam* of "In *silvam* veniunt" contains a concept of meaning and a concept of function, but the *silvam* in the paradigm contains neither.

Grammatical analysis for beginners is often ineffective because our young recidivists have devised a method for beating the game: they translate the Latin sentence first, and then on examination of their translation answer questions on Latin syntax tolerably well. It is not difficult to translate elementary Latin with no knowledge of grammar whatever. Seeing symbols which appear to mean *leader*, *deer*, *arrow*, and *wound*, our young scholar concludes that the leader wounds the deer with an arrow. When asked the construction of *cer-*

vum, he notes that the English symbol *deer* is direct object; therefore *cervum* must be accusative.

Although this system works well enough the first year, it fails dismally when sentence structure and thought content become more complex. Prose composition, although of some value, seems to me too time-consuming, and

SEQUENCE FOR CHRISTMAS

Ninth century, attributed to Notker

Grates nunc omnes reddamus Domino Deo,

Qui sua nativitate nos liberavit
De diabolica potestate.

Huic oportet ut canamus cum angelis
semper:

Gloria in excelsis.

there is no necessary correlation between turning English into Latin at a lethargic pace and quick, accurate recognition of function. This recognition must depend upon habit, not upon analysis. Analysis for the linguist and the grammarian, yes, but not for the learner.

This then is our two-fold problem, concept of meaning and concept of function, all wrapped up in a single word. How do we teach this to those whose native speech depends primarily upon word order, helping words, and intonation, and only slightly upon inflection?

We will not do it by studying vocabulary, grammar, and forms as separate entities. We must teach all three simultaneously by phrases. It is fortunately true that it is easier to remember phrases than to recall isolated words. All mnemonic systems rely upon association of ideas. It is easier to remember both words and music of a song than either without the other. Students in classes in musical appreciation devise words to help them remember themes of symphonies. In asking our pupils to memorize words from a list we have artificially removed all such association.

We will select phrases that illustrate the patterns of Latin. Having mastered *his rebus cognitis*, the student will recognize *his rebus auditis* by analogy. In all these phrases, vocabulary, grammar, and forms will be learned simultaneously. We may teach them in several ways. If your school owns a recording machine (and it certainly should) it is easy to cut records with phrases for the class to memorize. Flash cards offer an approach through the eye, but always

with phrases, not isolated words. Failing all else, you always have your text, and you can have the students memorize the phrases in the day's lesson that you think significant.

In learning meaning, the students must be taught to think of the concept the word expresses, not the corresponding English symbol, which will sooner or later prove to be misleading. In explaining, we must naturally verbalize, and here the ingenuity of the teacher comes to the fore to explain the central concept of difficult words. For instance, *iam* may perhaps be expressed as "things are different," *ago* as "set in motion," and *mitto* as "let go." The student will then be shown that in the patterns *pilum mitto* and *nuntium mitto* there are two distinct concepts for *mitto*.

The traditional approach to Latin vastly underrates the difficulty inherent in learning the concept of function. As students, we were asked to learn five cases on one day; as teachers, most of us spread this over ten or a dozen lessons. But I submit that this is still much too fast for any except the most gifted students, and such an important point must be overlearned. Granted that our classes learn the *forms* with ease, can they grasp the *concept* of five cases in so short a time?

We should drill intensively upon the nominative and accusative until the pupils' reflexes are so conditioned that they instantly and unerringly grasp the concept of function. We may then move on to the ablative, leaving the comparatively rare cases, genitive and dative, until later. Here, it seems to me, is one of the strongest arguments for the horizontal approach. We can thus spend the first few weeks on the nominative and accusative (singular and plural) of common nouns of all declensions. The child, while learning some twenty forms, can concentrate upon the function of just two cases.

Grammar should be introduced where explanation seems necessary. If the class understands the Latin pattern, grammatical discussion is pointless; it is a teaching tool, not an end in itself. In the first year it is sufficient to teach that a nominative is subject of a verb; the use of the predicate nominative seems to the students like a natural development. The accusative has two uses, direct object and goal. The concept of goal should be first introduced without prepositions, as in *Romam venio*. It can then be explained, when the concept of goal is well established, that in most cases the Romans found it desirable to add adverbs like *ad*, *circum*, and *in*

to such accusatives. These adverbs, being "placed before," were called "prepositions." Extended uses of such prepositions to verbs that express no motion must be taught later. In the same way, the three fundamental uses of the ablative—location, source, and instrument—should be first taught without prepositions to teach the learners to ascertain the meaning primarily from the case and secondarily from the preposition.

The word order of many of our texts is too easy, monotonously repeating nominative, accusative, and verb. We should use texts which show the rich variety of real Latin. In fact, teaching children whose native tongue depends so much upon order we should over-emphasize in our drill those sentences which depart from English order. The average teacher cannot rewrite his text, but it is possible to devise model sentences for drill and memorization.

A splendid attack upon recognition of function may be made by film-strips, in which Latin is projected upon the screen phrase by phrase. In this way the student is forced to comprehend the function of each Latin word as it occurs, since it is impossible for him to look ahead. (For a discussion of the use of audio-visual aids, see the author's "Celluloid and Shellac," *Independent School Bulletin*, Series of 1949-50, Jan., '50, No. 2, pp. 10-11.)

An interesting result of my experimentation has been the discovery that recognition of meaning is not the great stumbling block it is supposed to be. When the class grasps the *function* of a word, the students can almost always supply the *meaning* from the context. This procedure is quite different from the hit-or-miss guessing which students indulge in when they skip from one part of the sentence to another, arriving at improbable solutions from fancied resemblances to words in their own vocabulary.

This proper method of reading must be carefully taught. Large assignments of unseen translation lead to bad habits. It is better to do translation in class under the guidance of the teacher, leaving for outside work memorization of phrases and mastery of the passages read in class. Only when the class has mastered this technique, perhaps sometime in the second year, should they be given unseen passages for advance work.

Perhaps I should distinguish how much of this is theory and how much has been put into actual practice. For lack of a suitable text, we have not

yet made a thorough trial of the horizontal method, but we have introduced material horizontally on records and in Latin conversation, while reading from a conventional text. Next year we shall have enough material to present the horizontal method in its entirety.

We have used film-strips and recordings extensively and find them most effective. As a result of these aids, even on unseen work the students find it necessary to look up few words, and when we go over the entire lesson in advance, they seldom look up any words at all. Several boys have taken pride in sealing the vocabularies with scotch tape. Naturally the meanings they give for unknown words are not always correct, but at that they are better than the answers given by my classes in the days when they looked up every other word.

Since much of the material is read in advance, we can demand thorough preparation. Boys are often asked to recite with their books closed; when the Latin is read to them, they repeat it and translate. On occasion we have read them the English translation and asked them for the original Latin. Such thorough work as this is necessary if they are to master the patterns.

In our sophomore class last year we finished Caesar and then went on to Sallust, Cicero, and Ovid, with selections from other authors. In the closing weeks of the year the boys were given text editions of Martial with simple notes and no vocabulary. Not a boy asked for a dictionary. By concentrating upon the function of the unknown words they could usually derive the meaning from the context. They made mistakes, it is true, but it is safe to say that they were learning to read Latin without a dictionary.



CLASSICAL NAMES IN BEN JONSON'S COMEDIES

BY HAZEL M. TOLIVER
Indiana University

ANY TEACHER of Latin or English who happens to be seeking a clearly evident example of the influence of the classics upon English literature has only to turn to the plays of Ben Jonson. Although the connection between this author's comedies and Roman comedy is at once obvious, the teacher need look no further than the lists of *dramatis personae* to find notable evidence of how the use of Latin and Greek may, even before a single scene has been read, furnish a clue to the char-

acters of the people represented in the plays. For illustrations we may examine briefly the comedies which Jonson wrote before the 1616 edition of his plays, thus including his greatest comedies and his best-known characters.

In some of these plays Jonson simply uses Roman proper names. An example is *The Poetaster*, in which the scene is Rome and the characters Romans, including many historical personages. *The Case Is Altered*, the scene of which is Milan, gives us characters chiefly of Italian designations, many of which, such as Paulo, Camillo, Antonio, and Aurelia, go back to actual Latin names. Martino is derived from Mars. Angelo, Maximilian, Christophero, Sebastian, Vincentio, and Valentine all have Latin or Greek origins, but by Jonson's time were commonly used in literature as proper names. Obviously Jonson gave little consideration to the actual meaning of the names in this play, since Sebastian, derived from the Greek word denoting "reverenced," Martino, coming from Mars, and Vincentio, meaning "conquering," are all names of servants. The dramatist does, however, give his general a suitable designation—Maximilian, a name made up of the adjective *maximus* and the name Aemilianus. The final or Anglicised version of *Every Man in His Humour* gives us one character with a Latin name, Justice Clement, who, as a matter of fact, is rather mild in his final judgments.

More interesting and revealing appellations result when Jonson utilizes ordinary Latin and Greek words in forming proper names. Sometimes he retains the original spelling; sometimes he changes the endings. In *Every Man out of His Humour* the "presenter" is given the significant name of Asper, the reader being thus prepared for his harshness in criticism. Macilente, a name derived from the Latin word *macilentus*, indicates the leanness of this character who continually envies everyone else. To have a picture of this man as physically thin adds to the reader's conception of the lack of money, property, or other valuables which causes his envy. The husband who lives in continual misery for fear of displeasing his wife is called Deliro, a name formed from *delirus*, meaning "silly" or "doting." Fallace, his wife, has a fitting name derived from *fallax*, indicating her deceitful disposition. To show the nature of the miser, he is given the name Sordido, from *sordidus*, "mean" or "penurious," while *fungus*, which in the Latin sometimes signifies a

simpleton, is an apt description of Fungoso, who attempts in vain to copy all the new suits of Fastidious Brisk. The *grex*, or chorus, consists of the "wise" Cordatus and the "gentle" Mitis.

All the characters of *Cynthia's Revels* have names of Latin or Greek origin. Cynthia, Mercury, Hesperus, Cupid, and Echo are, of course, from classical mythology. The critical function of Crites is indicated by his name, which in Greek means "judge" or "arbiter." Amorphus comes from the Greek word meaning "shapeless" or "unseemly" and seems to suggest the abnormality of character resulting from the traveler's vanity. Asotus at least attempts to live up to the meaning of "profligate" which his Greek name bears, and Hedon's Greek name meaning "pleasure" is very appropriate for one who places the gratification of his own senses above everything else. Morpho, an appellation sometimes given to Venus, probably furnished the name Morphides. In Morus, a Greek word for "fool," the page of Asotus has a suitable epithet. The three mutes in the play have the Greek names Phronesis, Thuma, and Timē, meaning, respectively, "prudence," "wonder," and "honor." Other names of minor characters in this play also are Greek, such as Anaides, meaning "shameless," Prosaitea, a "beggar," Arete, "virtue," Philautia, "selfishness," Phantaste, "display," Moria, "folly," and Gelaia, "laughter." Each of these names is carefully chosen for the particular character it represents. The reader is amused to notice that the Greek name of Argurion, who attempted to win Asotus by means of rich gifts, actually means "silver." Jonson has obviously made it a point to choose for the characters in *Cynthia's Revels* names derived from Latin or Greek words which bear meanings suitable for the various dispositions or humors of the individuals.

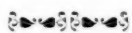
Jonson has used a number of very expressive names in *Volpone*. *Vulpes*, the Latin word for "fox," supplies a most descriptive name for the hero of the play. For a parasite a very fitting epithet is "fly"; so Volpone's parasite is named Mosca, from the Latin word *musca*, meaning "fly." One of the most avaricious of birds is the vulture; the bird's Latin name *vultur* is accordingly changed to Voltore and given to the lawyer who is so anxious to secure all of Volpone's wealth. Corvino, the name of another legacy-hunter, is derived from *corvus*, which in Latin means "raven." Bonario is related, of course, to *bonus*,

and signifies the virtue of the young man who rescues Celia. *Peregrinor*, meaning "travel about," furnishes a name for the traveler Peregrine. Of the names of Volpone's three performers, Nano signifies "dwarf" in both Greek and Latin, Castrone goes back to the Latin *castra*, "emasculate," and the hermaphrodite's name Androgyno is derived directly from the Greek word which means "hermaphrodite." Celia seems to be the feminine form of the Latin name Caelius, which is probably related to *caelum*, "sky"; if Jonson had any purpose at all in choosing this name, he may have intended to suggest the brightness and innocence of the girl who had no conception of the evil surrounding her.

Epicoene: or, *The Silent Woman* does not offer many names of classical origin. Epicoene, the name given to the "silent woman," is derived from the Greek word *epikoinos*, meaning "common to many," and used frequently to refer to a noun which has but one form for both masculine and feminine gender. Such a name might furnish a hint to the reader who knew Greek that Epicoene was not really a woman. The first name of Sir Amorous La-Foole is a Latin derivative which well describes a man who wished to be thought a favorite with women.

The Alchemist gives us Pertinax Surly, whose first name is Latin for "obstinate." His obstinacy in finding out the truth about the alchemy fraud gains this name for him. The typically English comedy, *Bartholomew Fair*, contributes the name Ursula, which is the diminutive form of the Latin *ursa*, a "she-bear," and may refer to her fierceness in some scenes, or to her size, as she is supposed to be very fat.

This brief discussion, although it does not analyze all of the names in Jonson's comedies, is sufficient to demonstrate how frequently the English dramatist went back to the classical languages to find names for the individuals represented in his plays, and how cleverly he could indicate key traits of character by creating names from ordinary Latin and Greek words.



NEW COMMITTEE MEMBERS

The Committee on Public Relations of the American Classical League for 1950-51 consists of the following: Mrs. Pauline E. Burton, of the Edward D. Libbey High School, Toledo, Ohio, Chairman; Sister Mary Donald,

B. V. M., of Mundelein College, Chicago, Ill.; Juanita M. Downes, of Cheltenham High School, Elkins Park, Pa.; Nellie Cronkhite, of Hollywood, Calif.; James L. Trautwein, of the General Seminary, New York City; Frank C. Venner III, of WSPD-TV, Toledo, Ohio; and Belle Gould, of the Henderson (Texas) High School.

New State chairmen for the Junior Classical League are: Mississippi, Sue Watkins, Bobo High School, Clarksdale; Ohio, Lois Bickelhaupt, Clay High School, Toledo; South Dakota, Mrs. Catherine B. Boyd, Kimball High School; Washington, Jim Hart, Wenatchee High School; West Virginia, Mrs. Bessie P. Green, Romney High School; Wisconsin, Leone Fenzl, Oshkosh; Wyoming, Mrs. Ruth W. Bauder, Cheyenne.



"EX VINCULIS"

By EDWARD C. ECHOLS
University of Alabama

Caesar, in describing the trial of Orgetorix for treasonable activities against the Helvetian state, writes (*B. G.* i, 4): "*Moribus suis Orgetorigem ex vinculis causam dicere coegerunt; damnatum poenam sequi oportebat, ut igni cremaretur.*"

Treason seems always to have been regarded as an especially heinous crime; even as late as the nineteenth century, the punishment of traitors in England, for example, was barbarous in the extreme. It is common practice to put the convicted traitor to death in as painful and degrading a manner as can be devised.

Even though Henri Hubert (*The Greatness and Decline of the Celts*, p. 217) observes: "The payment of compensation was at the very foundation of the Celtic penal law," it is not surprising to find the death penalty invoked in a crime against the sovereignty of the state, and burning at the stake seems sufficiently painful and degrading. The additional refinement, however, of "*ex vinculis causam dicere*" seems rather sophisticated for the "barbarian" Helvetians, and Caesar's "*suis moribus*," implying a tradition of regular penal procedure in past such offenses, strongly suggests a borrowing from the legal code of some other people.

The Greeks seem the obvious source. Hubert (*Ibid.*, p. 140) asserts that the Gauls were commonly regarded as Philhellenes as early as the fourth century B.C., in large part undoubtedly because of the proximity of the strong Greek trading colony of Massilia (Marseilles) founded in the sixth century B. C. And Xenophon (*Hell.* i, 7, 20) conveniently

records a strikingly similar Athenian decree relating to the punishment of traitors. At the trial of the Athenian generals charged with abandoning the crews of the ships destroyed at the battle of Arginusae in 406 B. C., Euryptolemus declaims: "You know, men of Athens, the exceeding stringency of the decree of Cannonus, which orders that man, whosoever he be, who is guilty of treason against the people of Athens to be put in irons, and so to meet the charge against him before the people. If he be convicted, he is to be thrown into the Barathrum and perish . . ."

It should be noted that actual execution in the Pit was commonly reserved for slaves and foreigners.

The "ex vinculis" of Caesar may then be a direct outgrowth of the *dedemenon* of Xenophon, and the decree of Cannonus may be the source of the "suis moribus" of the Helvetians.

BOOK NOTES

Using Latin, Book Two. By Harry Fletcher Scott, John Flagg Gummere, and Annabel Horn. Chicago: Scott, Foresman & Co., 1950. Pp. 447.

This book is a revision of *Latin Book Two* (1937), and is a sequel to *Using Latin, Book One* (1948), which it follows closely in format and wealth of attractive illustrations. One easily noticed improvement in these two new books over their immediate predecessors is the abandonment of the double column. Also, the present book differs considerably from *Latin Book Two* in its content and in the organization of the content. The Latin text is presented in fourteen "units," each of which contains from two to twelve sections. In the first part of the book, almost every one of these Latin sections is accompanied by a discussion of one or more points of grammar. For example, forms of the imperfect subjunctive appear on page 64 in *cum*-concessive clauses, and these forms and this particular use of the subjunctive are formally discussed on page 65. Footnotes to the Latin text refer the pupil to the page on which any new form or use is explained.

Of the fourteen "units," Unit I is the least unified, consisting as it does of six short unrelated Latin stories under the title "History in the Making (Review of First-Year Work)." Units II-IV, adapted from Ritchie's *Fabulae Faciles*, are entitled respectively "Adventures of Ulysses," "The

Labors of Hercules," and "The Quest of the Golden Fleece"; Units VI-XII deal with events in the Gallic War; Unit XIII consists of twelve short selections from the *Aeneid*; and Unit XIV, entitled "Latin through the Ages," consists of eleven selections variously dated from 44 B. C. to 1949 A. D. Most of the Latin selections in Units IV-XIV are followed by comprehension questions.

Distributed through the book are fourteen English essays on "Roman Life and Literature" and thirteen sections devoted to word study. A "Review" follows each of Units II-XII. Exercises in "Latin Composition" may be found on pages 289-298. The remaining 149 pages are given over to a grammatical appendix, Latin-English and English-Latin vocabularies, a list of proper names, a list of illustrations, and an index of grammar.

—W. L. C.

The Iliad of Homer. Translated by Andrew Lang, Walter Leaf and Ernest Meyers. Introduction by Gilbert Highet. Pp. xvi plus 464.

The Odyssey of Homer. Translated by S. H. Butcher and A. Lang. Introduction by Gilbert Highet. Pp. xvi plus 383.

Seven Famous Greek Plays. Edited, with Introductions, by Whitney J. Oates and Eugene O'Neill, Jr. Pp. xxvi plus 446.

Virgil's Works: The Aeneid, Eclogues, Georgics. Translated by J. W. Mackail, with an Introduction by William C. McDermott. Pp. xxvi plus 352.

New York: The Modern Library (Modern Library College Editions Nos. 22, 23, 30, and 39), 1950. 65¢ each.

It is interesting to note that of the forty-one volumes published thus far by Random House in its new, paper-bound series of literary masterpieces for college use the above four are the only ones chosen from the literatures of Rome and ancient Greece. One hopes that others—Thucydides, Plato, complete editions of each of the Greek playwrights, Lucian, Plautus and Terence, Lucretius, Horace, Tacitus come to mind at once—will soon be included, so that the college student of classical literature in translation may achieve his goal through a selection of cheap, well-printed editions of complete works. For many, both teachers and students, such a procedure would be preferable to the acquisition of bulky omnibuses such as Godolphin's *The Greek Historians* or equally bulky anthologies like Howe and Harrer's *Roman Literature in Translation*, which have the

additional defect of being arbitrarily and necessarily fragmentary.

The volumes under consideration are alike in format and, generally speaking, in design. All employ standard, well-known translations. Personally, and also with a view to greater accuracy of rendition and greater intelligibility for the ordinary reader, this reviewer would have preferred versions in contemporary English; it is easy, however, to realize the reasons for employing, in a low-priced edition, more readily available ones. Each volume has a useful, efficient introduction. Those by Professor Highet are noteworthy for their readability ("the *Odyssey* tells of happiness won out of the claws of disaster"); Professor McDermott's is a bit too heavily weighted with scholarship for the needs and capacities of its probable readers; the remarks on the drama are remarkable in their judicious combination of conciseness and completeness, and are supplemented by separate introductions for the several plays. Each volume contains a well-chosen bibliography, helpfully annotated for the *Iliad* and the *Odyssey*; the volume of plays has, in addition, an excellent glossary. This, however, is the only thing in the way of notes or other aids in any of the volumes, although the plays are provided with ample stage directions.

Most, if not all, the material of *Seven Famous Greek Plays* is taken from the same editors' *The Complete Greek Drama* (New York: Random House, 1938, 2 vols.). Modifications in the introductory sections have been made to adapt them to the present selection; it is unfortunate that the preface was not likewise revised. The plays and their translators are: Aeschylus' *Prometheus Bound* (Paul Elmer More) and *Agamemnon* (E.D.A. Morshead); Sophocles' *Oedipus Rex* and *Antigone* (R. C. Jebb); Euripides' *Alcestis* (Richard Aldington) and *Medea* (E. P. Coleridge); and Aristophanes' *Frogs* (Gilbert Murray).

Lacking as they do the scholarly apparatus of critical and explanatory annotations that encumbers the usual presentation of a classical work, to the frequent dismay of the hopeful but suspicious aspirant to "culture," yet provided with enough aids so as not to leave the novice completely at a loss, these handy volumes should help considerably to instill among the Greekless and Latinless of today the feeling that the ancient classics may be read for pleasure, stimulation, enlightenment no less and no differently than the classics of the modern world. In this respect they are, in Horace's

words, *simplices munditiis*. —K. G. Hellenic Archaeology—An Eclectic Introduction. By Edward C. Echols. Privately published, 1950. Pp. 116. Mimeographed and paperbound. Address the author at the University of Alabama, University, Ala. \$2.

The author of this book has long advocated the introduction into the secondary schools of a non-technical course in the history of Greek art, on an elementary level. He has devised this volume as a textbook for such courses, and also for a one-semester course for college freshmen. He has tried out the material in his own classes.

The book comprises seven chapters: "Introduction," "Crete," "Mycenae," "Greek Architecture," "Greek Sculpture," "Greek Vase Painting," and "Conclusion." There are brief bibliographies, and a general index. The book contains no illustrations; but it is hoped that pictures and slides will remedy this lack, in the classroom. The author recommends for use with the book a "kit" of fifty pictures from University Prints, Inc., Newton, Mass., which sells for one dollar.

In the opinion of the present reviewer, Professor Echols has done an excellent job of pioneering in an important field of service to which many classicists are today giving considerable thought. The subject matter of his book is sound, and indeed a little "meaty," yet it is presented in a readable style. The manner is not the spell-binding technique of the Sunday-supplement archaeological feature story—in fact, the initial chapter does a little "debunking" of some of the more imaginary and romantic concepts of archaeology; but it will appeal to the intelligent teen-ager. Classicists will watch the experimental use of the book, particularly in the secondary schools, with much interest. If it is successful, it may well give a fresh "slant" to some of our high-school classical curricula.

There are a few typographical errors in the book—none of them too serious. —L.B.L.

NOTES AND NOTICES

The eighty-second meeting of the American Philological Association will be held in Toronto, Canada, on December 27-29, 1950, in connection with the fifty-second general meeting of the Archaeological Institute of America. Headquarters for both organizations will be the Royal York

Hotel. Meetings will be at the hotel and at the Royal Ontario Museum.

Officers of the Classical Association of Canada for 1950-51 are: President, H. L. Tracy, Queens University; Vice Presidents, Maurice Lebel, Laval University; A. K. Griffin, Kings College, Halifax; W. H. Johns, University of Alberta; and R. J. Getty, University of Toronto; Secretary, Mrs. L. E. Woodbury, Toronto; Treasurer, B. C. Taylor, College of Education, Toronto; Editor, Miss M. E. White, Trinity College, Toronto. The featured speaker at the annual meeting was Professor W. H. Alexander, of the University of California.

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 7. Latin Phrases in Common Use. Several Latin phrases and their English translations are printed in red, black, and bright blue.
 8. Loan Word Chart. The title is "The English Language Contains a Large Number of Actual Latin Words." There are two columns of examples, printed in red and blue.
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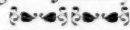
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OF OWNERSHIP

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MARCH 3, 1933.

Of the Classical Outlook, published 8 times
yearly at Oxford, Ohio, for October 1, 1950,
State of Ohio
County of Butler

Before me, a Notary Public in and for the
State and County aforesaid, personally ap-
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of The Classical Outlook and that the follow-
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